The CINÉ-KODAK News

JANUARY-1931

Kodacolor CLOSE-UPS bring *Life* to your screen

Movie makers consider close-ups the most remarkable of all Kodacolor pictures

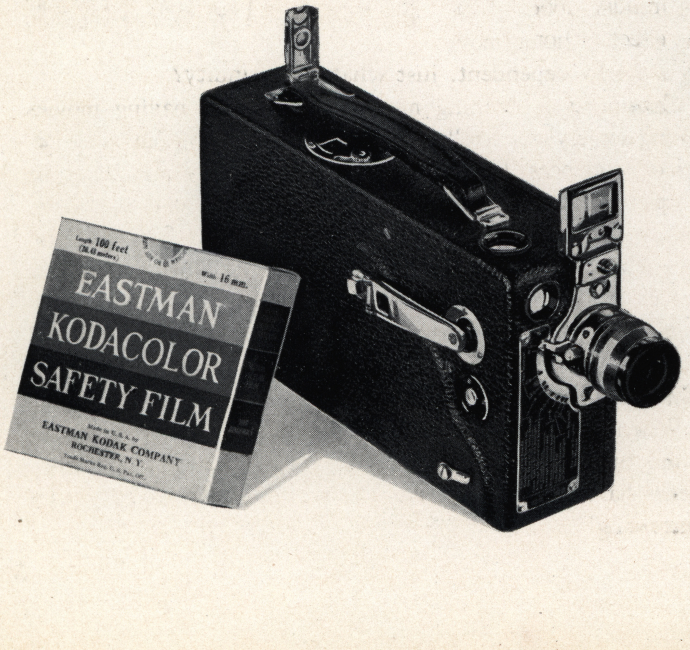
TO ONE accustomed to black and white movies, Kodacolor close-ups are truly a revelation. Color—full, accurate color—gives them amazing reality. Even the most delicate flesh tints are accurately reproduced. The combination of motion and color results in likenesses that seem to fairly live on the screen.

Good Kodacolor close-ups are easy to take. As in making any Kodacolor movie, the diaphragm is locked at the *f*.1.9 stop so that there is no exposure problem. You merely focus . . . look through the finder . . . press the lever.

Kodacolor movies are made with Ciné-Kodak, Model K, B or BB, *f*.1.9. You simply load the camera with Kodacolor Film, slip the Kodacolor Filter into the lens barrel—and full color photography is yours.

Kodacolor movies are shown with Kodascope Model B, Model A, or the Library Kodascope, fitted with a Kodacolor Filter. A Kodacolor Screen, specially surfaced to bring out the full brilliance of the pictures, is recommended.

Kodacolor Film costs but $4.75 for the 50-foot roll or $9 for the 100-foot roll. If you are yet to experience the thrill of seeing movies in full, natural colors—go to a Ciné-Kodak dealer and see a screen exhibition.



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

KODACOLOR

Home Movies
in Full Color

The CINÉ-KODAK News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 7, Number 8.

JANUARY 1931

Where Do We Go From Here?

A thought or two for the New Year

NOW THAT the season of inventories and brittle resolutions is once again at hand, it appears not unseemly to give some slight consideration to the New Year's movie prospects.

Your camera has undoubtedly already rendered yeoman service in the acquisition of considerable film footage. Footage which is valued highly today, and which will be even more greatly prized with the passing of each month. Of this there can be no question.

But of more current interest are the films to be made and shown this year. How will they compare with those of last year? Granted, of course, that movie making with you is a hobby, divertisement—or call it what you will—and not a vocation. Yet equally evident is the desire to constantly improve at whatever occupies us, no matter what it may be.

Breaking a hundred on the links for the first time was an event which called for jubilation. But, relatively speaking, dull have been the days since then when score cards showed a total equalling or exceeding this figure.

And so it is with movie making. Our first shots were wonderful beyond all expectations. Now we look upon them with complacent tolerance. They are good pictures, of course, and they bring happy memories racing back; but somehow, if we are to be critical, our recent pictures please us more.

Just what *are* we after? Is it perfect photography alone? Or is it interest we desire in our movies?

More likely the latter.

For, although proper exposure plays an important part in sustaining interest (as a matter of fact, it is rather difficult to seriously err in exposure—movie camera lenses and film being what they are), the feeling prevails that our old friend continuity is the spellbinder upon which the effect of home movies is chiefly dependent. Just what is continuity?

Continuity is nothing more nor less than having movies "going somewhere," telling some story—working out some series of sequences. The application of continuity can never be completely charted. Only hints can be given relative to its use. You, yourselves—being most familiar with your films—are the ones who must devise the proper themes on which to base your picture stories.

Each month we will make suggestions for a few new seasonal pictures. The ideas behind them can easily be applied to many other incidents.

When you pick up your camera, look not only at the sun, but at the future as well. What, besides proper exposure, will these scenes have when projected? For *that* is what makes movies interesting!

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January High Jinks

In Which the Game of "Titles" Is Suggested and Described

THIS IS an excellent month for out-of-door movie making. The reign of winter sports is so fleeting—the sports themselves quite often so spectacular—that every movie camera should, and probably will, be humming with activity in an endeavor to gather it all in. Skating, skiing, tobogganing, and the like will all be the target of many cameras in January.

It is also a time for indoor movie making. As it is likewise a season of parties, the suggestion is made that the two be combined.

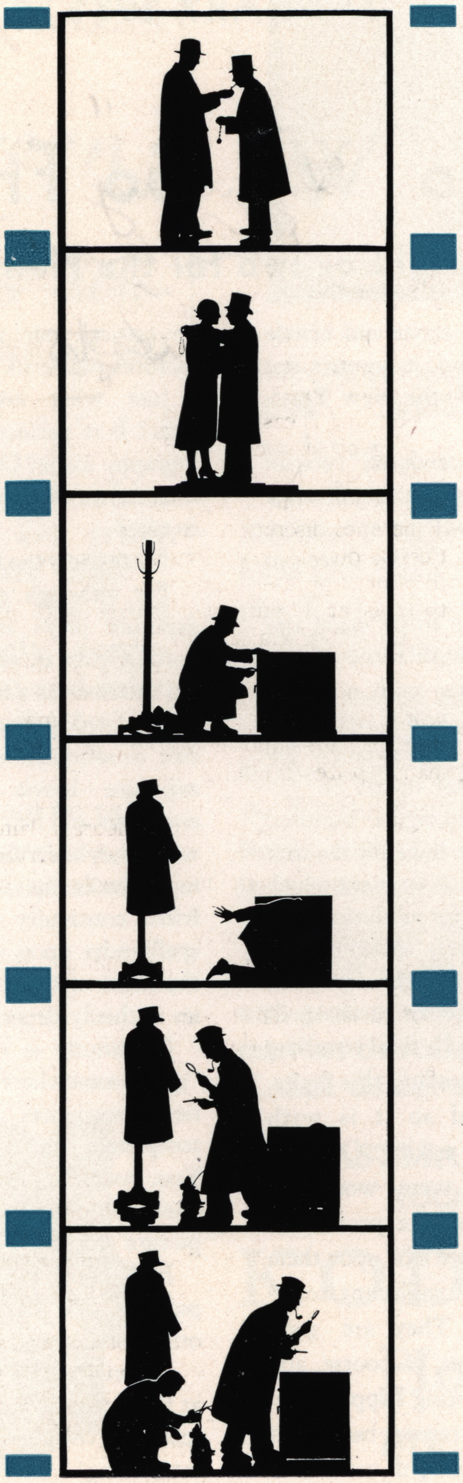
The game of "Titles" is therefore called to your attention.

"Titles" requires nothing more than a group of congenial individuals, a movie camera, one or two Kodalites, and an ordinary bedsheet. The arrangement of the sheet, camera and Kodalites is important. The sheet is strung across a doorway. The Kodalite (or Kodalites) is placed about five feet from the one side of the sheet and the camera far enough from the other side to include the entire doorway in its field. With an *f.*1.9 Ciné-Kodak only one Kodalite is necessary at *f.*1.9. *F.*3.5 Ciné-Kodaks at *f.*3.5 will require two Kodalites placed about three feet apart.

Divide your guests into two groups. Give each group two sheets of paper, on each of which appear the names of ten or so popular movies. The idea is to have one group enact in pantomimic silhouette any one of the titles which appear upon its "acting list." The other paper contains the "acting list" of the second group. If the inactive, or observing, group correctly guesses the picture title being enacted, the two groups change places until the new observing group names the correct title for the other side's characterizations.

The actors and actresses should perform about two feet from the sheet and between it and the *audience.* This gives a much sharper silhouette than when the characters appear between the sheet and the Kodalite.

For the purpose of illustration, let us see what might be done with a drama of the crook type.



First—one of the men is selected for the part of the gentleman crook and is crowned with a top hat. Another is given the detective role. The balance of the group must be satisfied to perform as extras.

The first scene will show the thief talking to an acquaintance—the villain asks for a light—as it is proffered, he, base wretch, relieves his friend of his watch. The friend bids him adieu, and strolls away.

A woman enters—the two embrace—and the lady emerges one necklace poorer.

The lights are snapped off for a moment.

When they are turned on, a black object (which turns out to be a safe but might well be an up-ended card table) looms up to one side. By it appears a clothes tree. The crook enters with appropriate caution, peers about nervously, and proceeds to spin the imaginary dials of the imaginary safe. Suddenly he springs to his feet—whisks off his hat and coat—places them upon the clothes tree to simulate a figure—and springs behind the "safe." Enter the detective, enveloped in his cape, puffing on an "underslung" pipe, and leading a "bloodhound" on a leash. If the dog is particularly ridiculous—a toy poodle on wheels would do very well—so much the better. The sleuth brandishes his gun at the dummy figure, and closes with it. "H'm, a fake," sez he—and wheels about. As he is doing so, the thief creeps from his hiding place—cuts the "bloodhound's" leash with a huge pair of shears—gathers the animal under his arm and tiptoes "off stage." Curtain!

Now, as we have said, if the observers correctly name the movie title characterized the two sides change places.

It would be wise for the host and hostess to prepare somewhat for the event by seeing that certain articles are already on hand in a "property room." In fact, one of the two might well act as advisor—but only when necessary—to each side.

The camera should be established upon some stationary support. Laughter is no aid to steady cinematography.

An evening at "Titles" promises splendid fun for the participants in performing, and also in later viewing the screen results of their efforts. And, if film titles of the title lists are prepared, your future audiences can also try their hand at guessing the correct names for the various portrayals.

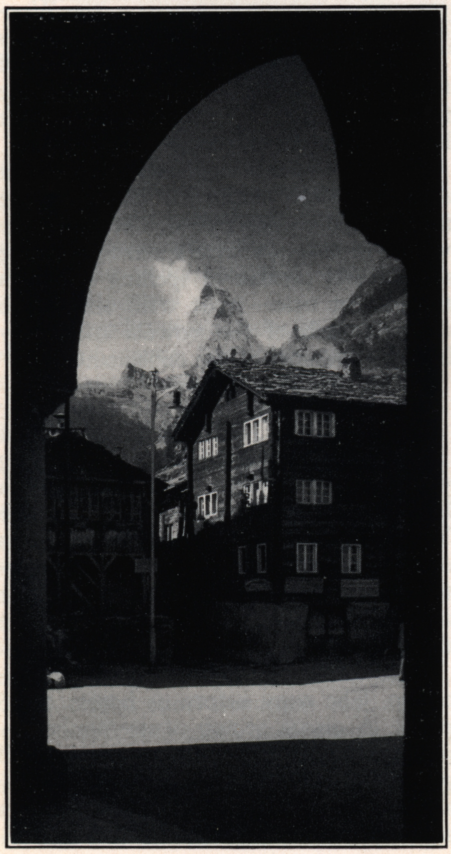
So You're Going Abroad?

A Verbal Dragoman for Travelling Camera Wielders

WITHOUT going too completely Elsie Dinsmore, this is an endeavor to draw a simile between the oft quoted "Laugh and the World Laughs with You" and the psychological benefits of toting along a camera on your travels. Your travelling cinamateur is continually alert for the picturesque and unusual highlights of the countries through which he is passing. He wants to bring as much of it back with him as possible. He *looks* for beauty—he *finds* beauty.

A movie camera is also an excellent excuse for escaping from protracted courtesy calls upon the poorly lighted interiors of museums. It frees its owner for what many movie-wise travellers count more important—the highways and byways, the bazaars and quaint conveyances, the colorful costumes last seen in a Schubert Operetta, sidewalk cafés—and all the other many genuine bits of local atmosphere so often missed by travellers whose hours are ruled by time tables and guide books.

The pyramids are always impressive—more so when given proper composition.



A nicely framed view of the Matterhorn—Courtesy of the Swiss Federal Rys.

Nothing is easier than the making of character studies with a Ciné-Kodak. Many of them you can shoot with your camera sighted at eye level. Sometimes discretion suggests other tactics. So on such occasions stand sideways to your subjects—hold your camera close to you at about waist height—frame them in your waist high finder—cast an occasional appraising glance straight ahead to convince them that the last thing in the world you have in mind is the making of *their* picture—and, if you do not "bag" many prize winning movie portraits, another prophecy has been punctured.

Of course, museums and cathedrals claim their own important place in the picture story. But do not merely shoot them without working in some close-ups of members of your party entering the edifices. Do something to *personalize* your films.

And let us be of help to you. Almost every month sees the extension of Eastman service abroad. Processing stations, Branches and Kodak dealers are universal. Write to our Service Department for our most recent listing of this group.

At certain times of the year, tropical travel necessitates the packing of your films in special tin containers. Your dealer can both advise you about this and supply you with films so safeguarded against heat and humidity.

Proper exposures should not cause you any difficulty. Your manuals clearly state the correct diaphragm stops for lands of vertical sunlight.

One thing is important. Kodacolor Film should *always* be processed as quickly as possible after exposure. Whether it is or not, neutral density filters are suggested for shipboard or tropical Kodacolor work. And, if it is not possible to have Kodacolor Film processed shortly, the use of a neutral density filter is nothing less than a necessity! Under such circumstances use an N. D. 1 filter where you would ordinarily not use any neutral density filter—and use an N. D. 2 filter where you would normally use an N. D. 1 filter.

Many Ciné travellers make a practice of sending duplicates of their films to friends at home or gained while on their trip. Kodacolor Film cannot be duplicated in Kodacolor—but only in black and white. So, if *you* want a color version of any particular subject, and want *your friends* to likewise have one, we suggest that you keep your finger on the exposure lever just twice as long as you ordinarily would.

Finally there is the subject of duty. Very few foreign countries question your right to bring a movie camera into their domain. Some insist that its number—stamped upon the winding handle or key of all Ciné-Kodaks—be registered with them as you enter so that they may make a check to see that it departs with you. Many admit your right in carrying a reasonable amount of film with your camera; but those who do not, refund the bond demanded or duty levied when you leave their country. Our own customs procedure is based upon the new tariff law. No trouble should be experienced when bringing American made film back into the States.

Ciné-Chat

Gathered from our mailbag and notebook

THIS IS CERTAINLY the time and place for us to set up an imposing array of pledges for the New Year. In February we shall write of such and so—in March of this, that and the other—etc.—and also, etc. It is a terrific temptation—but, a mouse has only to poke his head into one trap to realize that mousetraps, as a group, are not designed for comfort.

Several months ago we solemnly promised to delve into the matter of "trick" cinematography, and to publish the results "if at all startling, in our succeeding issues." They have been before us for the past sixty days, and we haven't skipped a heartbeat!

The trouble with most camera stunts is that they involve too much trouble. One reader aptly described the matter recently as follows: "I have a friend who can wiggle his ears, either singly or collectively. This accomplishment arouses no envy in *my* breast, however. As long as my aural appendages give me sufficient warning of homicidal taxicabs, I have no complaint. And so it is with my movie camera. I bought it to make movies of my family and friends. It makes them, in spite of my persistence in over-exposing and misjudgment of focus. What purpose troublesome camera stunting?"

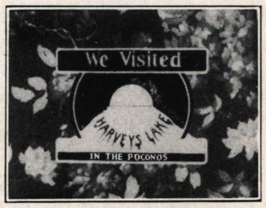
No logical answer has occurred to us.

Some of our readers, we know, do all manner of things with their cameras and film. A plentiful film supply of the obvious has suggested to them the attempting of the unusual. Our banner, nevertheless, is arraigned with the great majority of camera owners to whom the antics of their children, hobbies of their friends and incidents of their travels are of prime importance.

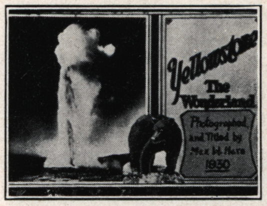
Of course, there is no reason why simple "trick" camera work, such as stop-motion and upside down cinematography cannot be called upon to lend a novel touch to most any subject. They have often been written into the suggestions which have appeared in the News in the past. The outline on the next page is typical. But double exposure work, home film tinting, the use of masks and the like make for trouble—let's take our movies straight!

"**KODAK LIMITED,** 17 Park Street, Calcutta, India, is now processing both Kodacolor and black and white film." If this growth continues, we can expect real estate prospectuses most any day to read, "Completely improved, thoroughly restricted, convenient to trains, churches, schools and Eastman processing stations."

ONCE AGAIN we bring you two titles from the films of fellow readers. Our first is the product of Mr. Edward D. Price of Shamokin, Pennsylvania. Wallpaper background and art work by Mr. Price is the recipe—and a good one.



And this title was sent to us by Mr. Max W. Hare of Reedly, California. On a trip through Yellowstone Park last summer, Mr. Hare gathered unto himself a goodly amount of films and a book entitled, "Yellowstone, the Wonderland of Bears and Geysers." Of the book's 24 illustrations, 15 were usable for titles. Our illustration shows what happened to the cover.

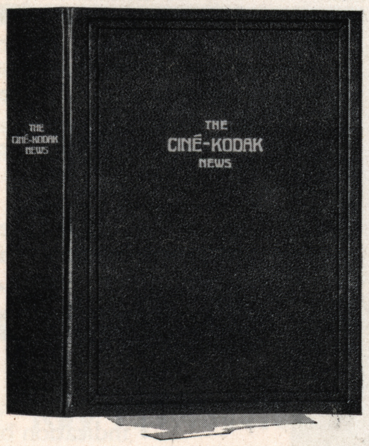


Another reader suggested the use of anagram letter blocks for titles. A fine idea! Come to think of it, one dollar invested in anagram letters makes available an alphabet capable of spelling out even the longest title—what with about two dozen of each of the vowels and easily half that number of the consonants.

THE JANUARY issue of "Movie Makers" is awaiting your pleasure. The Amateur Cinema League of 105 West 40th Street, New York City, will be glad to send you this one issue, with their compliments, to introduce you to their publication. If our advice counts for anything, you'll take them up on this!

This "Movie Makers" is quite a publication. The copy before us boasts of 76 pages. A glance at any of its numbers—just as if the News hadn't already—will give you a fairly accurate idea of just how alive this 16 mm. movie world of ours actually is.

SEVERAL READERS in the past few months have suggested that we bring out a binder for the Ciné-Kodak News. "The News," they said, "is too large to stand in our bookcases—cannot be kept indefinitely upon our library table—too valuable to discard." We have, therefore, made up a limited number of quite attractive binders for this publication. The binder is illustrated below. Each binder will hold twenty-four issues of the News. There is an equal number of filing wires inside its rich green covers. While we would greatly like to offer these without cost to our readers, the considerable circulation of our magazine makes this impossible. This much we can do, however—your check or a money order for $1 will bring you one of these binders. This price is approximately their cost. Surely—if you find the Ciné-Kodak News interesting—here is a worth while investment. Address the Eastman Kodak Company, at Rochester, N. Y.



The Ciné-Kodak News Binder. A sturdy and attractive container for your copies of this magazine.

THERE ARE STILL—we have one written confession to hand at the moment—some cinamateurs whose films are stacked on closet shelves in the same lengths as when they were exposed. One pile for 50-foot lengths—another for 100-foot lengths.

This condition occasionally exists, not because of inertia, but solely, we are certain, because these movie makers are convinced that film splicing is just another name for abracadabra.

In reality it is extremely simple.

Nor do you need to go to any considerable investment to equip yourself for this satisfying work. A Film Splicing Outfit is supplied with every Kodascope. If for any reason you lack one, it may be obtained from any Ciné-Kodak dealer for $1.50. This little outfit is easily capable of handling all occasional splicing work. A four hundred foot aluminum reel at 75 cents is proportionately inexpensive.

We strongly urge every reader of the Ciné-Kodak News to take advantage of the opportunity this season presents to assemble, edit and title his film.

"YOUR FIRST FIFTY PICTURES"

Start the New Year right! A penny postcard will bring you a copy of "Your First Fifty Pictures." Contains 64 pages of picture suggestions in the form of 50 miniature movie outlines » illustrated » entertaining » instructive » and, what is equally important, absolutely FREE to all readers of the Ciné-Kodak News. Below is another outline from this booklet » there are 49 others!

Snowtime "Hocus-pocus"

HERE is a bit of startling camera magic easily attained with any Ciné-Kodak. All that is necessary to secure some really thrilling winter scenes is a fully loaded Ciné-Kodak and a well manned bob-sled, toboggan or ordinary "flyer."

Your Ciné-Kodak has no seasonal complexes. It is as ready and able to render excellent results at sub-zero temperatures as it is in the sweltering 90's.

TITLE

The Sledding Party

TAKE first a long shot of the coasting hill from the bottom.

Then take your stand at about where the sleds stop, and follow your party from as far up the hill as possible until they gradually come to a halt directly in front of the camera. (Focus all *f*.1.9 Ciné-Kodaks at 25 feet for this shot.)

Have one member of your group clamber on to the sled with the Ciné-Kodak and focus on the back of the group as they commence their laborious trek up the hill.

Get a medium shot of the group as they again pile on the sled for the descent and a close-up of the back man as he pushes off.

Then a long shot from the bottom of the hill to the top.

Next make a semi-close-up of the group disconsolately regarding the apparently inevitable climb.

After you have made the trip back to the top, hold the camera upside down, and shoot from the rear of the sled as it again rushes downhill.

(When your film has been returned to you from the processing station, reverse this scene end for end with the emulsion, or dull, side facing the same way as the balance of the film. When projected you will appear to be speeding uphill!)

Make a medium shot of the sledding party as they again begin the descent, and follow them with your camera—they are seen to be charging directly upon some "innocent bystander" (probably another of your party). When the sled is about fifty feet from him stop your camera and have him jump to safety. Then, when the group on the sled have returned from the bottom of the hill, make a close-up of them on the sled frantically shouting for the right-of-way.

Place the sled as close as possible to the individual who was apparently about to be demolished, take your place upon it, invert your camera, and have the rest of the group pull you rapidly away for a distance of fifty feet—then stop your camera.

Make this shot at half speed if your camera is so equipped. Reverse this scene in the manner previously described. Your sledding party will be seen speeding towards the apparently unsuspecting individual—the group on the sled excitedly waving and shouting—and then, with the aid of up-side-down photography, the sled rushes directly upon your victim—at which point, through consideration for your audience, you "cut" your camera.

This finale is guaranteed to make your audience sit on the edge of their chairs for a moment or two!

The Tourists Immortalized

Kodascope Libraries present Harrison Ford, Bessie Love and Junior Coghlan in "Rubber Tires"

TRAVEL UPON any highway or byway of this continent today—the "Tourist" sign is universal. Two by four cabins fringe the filling stations. Tourist parks are everywhere. Who are these "tourists"? From whence do they spring—and why?

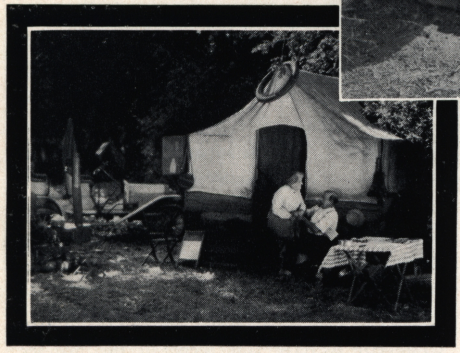
Ladies and gentlemen—we give you the Stack family!

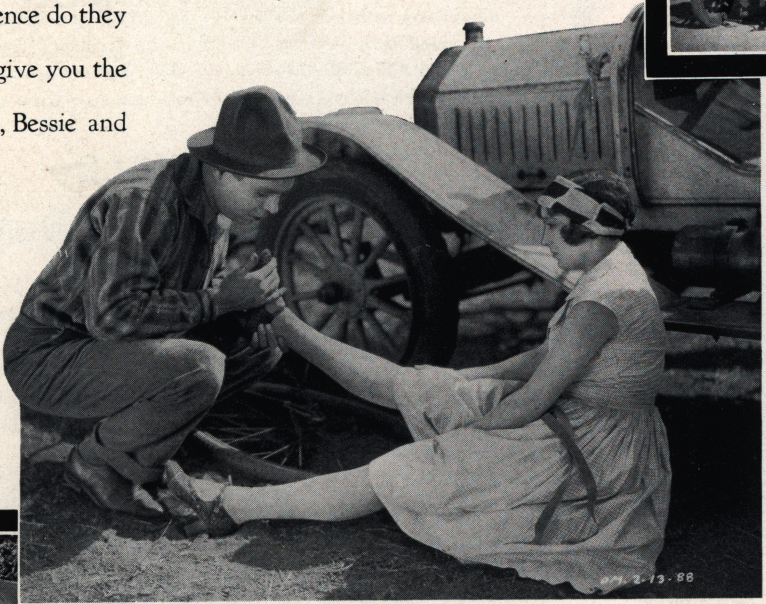
The Stack family—Pa, Ma, Bessie and Junior—had lots of luck in New York—but it was all bad, so they decided to buy a car and motor out to California. The car selected was old—very old. It almost seemed as though you should crank it on the side and enter it from the rear. In fact it developed to be the very first "Tourist" ever produced, and, as luck would have it, was even then being sought by the makers, who offered $10,000 for its return. Blissfully unaware of their prize, the family rolled, rattled and snorted toward California, followed by Harrison Ford—anxious to patch up a quarrel with Bessie—and by the junk dealer from whom they had bought the car, and who had since learned its value. Before the latter caught up, the Stacks traded their antique for a slightly more modern closed car!

It later came back to them after many amusing adventures—in the evolution of which the Stack family solves one dilemma only to go kerplunk into another.

The picture is delightfully human and combines sound comedy with budding romance and sustained suspense. Don't miss it, for it is sure to please every audience, old or young.

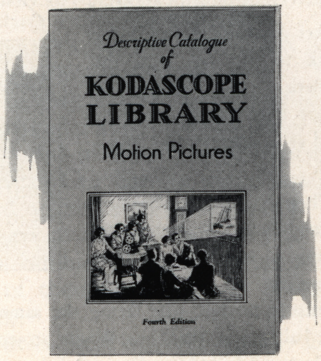
No. 8169; 5 reels; base rental $7.50.





Three scenes from "Rubber Tires." Left: The Stacks "at home." Above: Bessie Love puts her best foot forward—to Harrison Ford. Above right: Horseshoes do not always mean luck.

ONCE AGAIN your attention is called to the new fourth edition Descriptive Catalog of Kodascope Libraries, Inc. They've a copy of it for you if you are interested in any of its 475 films, which are fully described and, in many instances, illustrated. Name your favorite movie stars—you'll find them all in Kodascope Libraries pictures.



Descriptive Catalogue of
KODASCOPE LIBRARY
Motion Pictures
Fourth Edition

The Catalog has the films indexed as follows: Class 1, Travel, Sports, Manners and Customs; Class 2, Industries and Agriculture; Class 3, Popular Science, Useful Arts and Natural History; Class 4, Comedies and Juvenile; Class 5, Religious; Class 6, Reconstructed and Modern History; Class 7, Animated Cartoon Comedies; and Class 8, Dramas. Quite a complete coverage, indeed.

The full possibilities of Club Membership are outlined in the Catalog. You may obtain a copy by either addressing Kodascope Libraries, Inc., 33 West 42nd Street, New York City, or at any of the Branches.

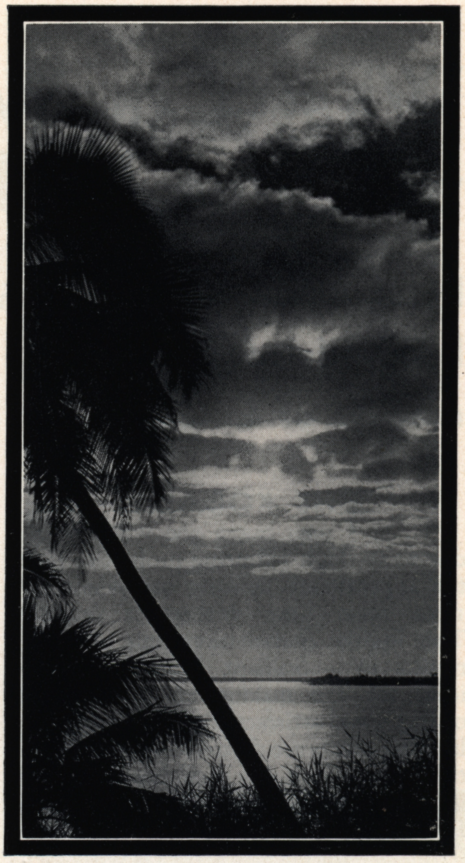
TO GIVE some indication of the scope of Kodascope Libraries' service, you are referred to the following Branches. Besides these, there are distributors in many other cities—your Ciné-Kodak dealer may himself be one.

Call upon one of them soon for a reel or two with which to balance your movie programs.

Atlanta, Ga.—183 Peachtree Street
Boston, Mass.—438 Stuart Street
Chicago, Ill.—137 N. Wabash Avenue
Cincinnati, Ohio—110 West 8th Street
Cleveland, Ohio—806 Huron Road
Detroit, Mich.—1206 Woodward Avenue
Kansas City, Mo.—916 Grand Avenue
Los Angeles, Calif.—643 South Hill Street
Minneapolis, Minn.—112 S. 5th Street
New York, N. Y.—33 West 42nd Street
Philadelphia, Pa.—132 South 15th Street
Pittsburgh, Pa.—606 Wood Street
Rochester, N. Y.—343 State Street
San Francisco, Calif.—545 Market Street
Seattle, Wash.—111 Cherry Street
Toronto, Ont.—156 King Street, West
Montreal, Quebec—104 Drummond Building
Winnipeg, Manitoba—205 Paris Building
Vancouver, B. C.—310 Credit Foncier Building.

By Land or by Sea?

Travel Cinegraphs point the way to interesting subjects to film during your winter travels



HOW MANY TIMES have you yearningly gazed at travel films being shown at your local theatre and wished that you had thought to shoot that waterfront, temple or street scene from the very angle used by the professional cameraman?

If you have traveled—quite often perhaps.

The Travel Cinegraphs are made by professional cameramen. In the majority of instances you will find that they bring you the very lands you plan to visit this winter. Ports of the Caribbean and Mediterranean—Rome—Hawaii—Spain—all are to be found in the Travel Cinegraphs. Not only will they suggest likely subjects for you to get, but, when spliced into your own films of the same countries, they will do wonders in rounding out the reels of your pilgrimage.

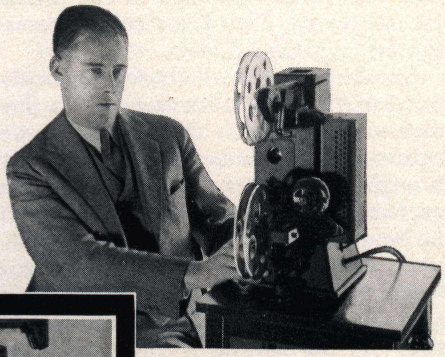
When you visit your Ciné-Kodak dealer before your departure to stock up on film, filters and such, ask him for a copy of the most recent Cinegraph catalog. Most all of these Travel Cinegraphs are 100 feet in length, and priced at $7.50—no more than the cost of an equal number of feet of "Pan" film—and a legitimate and inexpensive aid with which to bring a nice balance to your travel films.

Featuring the Family

Mr. Ray F. Moseley of Kansas City does himself proud in a personal movie theatre

ONE OF THE first Ciné-Kodaks sold in Kansas City was that possessed by Mr. Ray F. Moseley. As time passed, Mr. Moseley's enthusiasm for movie making increased in proportion to his film library—which, by the way, is considerable.

His star performers are, of course, members of his family. His two boys—Ray, Jr., now ten years old, and Frank, now seven—are completely recorded in a living diary from infancy. Those of our readers who have filmed but one or two years of their children's growth can well envy Mr. Moseley's opportunity for switching back the years at his pleasure. In an addition to his home is housed Mr. Moseley's own miniature theatre. A Model A Kodascope does the honors. Here his family and friends frequently gather to see films made by his camera of not only themselves, but also of celebrities such as Colonel Lindbergh, Bill Tilden, George Lott, John Hennessey, Wilbur Coen, Babe Ruth and many others.



Mr. Moseley at the helm of his Kodascope. One view of his most attractive little theatre is shown at the left.

Besides these films, he possesses many interesting reels gathered in all parts of the United States and Canada. Too busy, as yet, to travel abroad himself, he has loaned his camera to friends more fortunate in this regard, with the result that his library is well stocked with scenes of the Continent, Egypt and the Holy Land.

We congratulate Mr. Moseley on his opportunities for such wonderful picture projection. We also have definite ideas crystallizing in our mind relative to unused space in a certain attic now devoted to nothing more important than a final resting place for a decrepit rocker or two and an old battery-type radio set.

Perhaps *your* cellar would be the place for a combined amusement and projection room. The effect of a prearranged movie is heightened by the semblance to a real theatre lent by a room in which your projector, screen and chairs are already in position.

And then, when your movies are done, out comes the ping-pong table, set of anagram letters, backgammon board, bridge table, or the like.

What Can We Do with one Kodalite?

Being an answer to the many hundreds of queries received from readers of Ciné-Kodak News

THE KODALITE—which uses but a 500 watt lamp—due to its high reflecting properties gives the approximate lighting equivalent of a 1,000 watt lamp without a reflector. This intense illumination quite obviously results in a brilliant beam of light—ideal for the making of certain kinds of shots, and satisfactory, too, when softer lighting effects are desired—such as in portrait making—if the Kodalite is diffused with the Kodalite Diffuser. The use of this Diffuser prohibits the use of one Kodalite for many subjects with cameras with a lens aperture smaller than *f*.1.9. But there remain plenty of opportunities for successful pictures with one Kodalite by both *f*.3.5 and *f*.1.9 Ciné-Kodaks.

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Not only may Kodalites be used to make indoor movies at night, but they are of decided advantage in supplementing the natural light admitted by doors and windows in the daytime.

Subjects and treatments which require two Kodalites will be dealt with next month. The following suggestions require but one Kodalite.

The possibilities of silhouette making are illustrated at their best in the article entitled "January High Jinks" on page 4 of this issue. Less elaborate uses of silhouette work are numerous. One fast-dying art, which should be perpetuated while it is still possible, is the making of shadow animals with the hands. One evening is still memory-fresh in which several guests frantically distorted their hands in many joint-breaking poses—the maker of the most grotesque figure receiving a bottle of liniment for his efforts. As this is close-up silhouette work, it may be done with either an *f*.1.9 Ciné-Kodak at *f*.4 or an *f*.3.5 Ciné-Kodak at *f*.3.5. See illustration No. 1.

Too, charades may be given in pantomimic silhouette in the same manner as the game of "Titles" outlined in the article just mentioned. Two Kodalites are necessary for *f*.3.5 Ciné-Kodaks.

Another subject which may be easily filmed with one Kodalite at *f*.3.5 is a fireplace scene, in which the youngsters can apparently be silhouetted by your fire through having them sit in front of the fireplace in such a manner as to obstruct the beams of the Kodalite, which is established upon the floor in front of them. Again, artificial or supplemented fireplace light may be used to sidelight your subjects—for the lighting of which the Kodalite should be established close to the floor to one side of the fireplace, outside the field covered by the camera. The lens should be shielded from the Kodalite. See illustration No. 2.

One more worth while treatment is a scene such as one of the children trudging upstairs to bed and peering downwards through the banisters. The Kodalite and camera should be pointed upwards toward the children—with the result that a gigantic silhouette of the banisters and subjects is thrown against the stair wall. An *f*.1.9 subject—unless made as a close-up.

Another idea—there doesn't seem to be any end to them—is to make stop-motion animated model films of the children's toys in silhouette. Flick the exposure lever—move the figures a little—flick the—etc., etc. An *f*.1.9 subject, see illustration No. 3.

Still another treatment which results in most interesting films is overhead lighting. Perhaps your staircase is situated so that your Kodalite may be played directly downwards at your subjects. An excellent method by which to film mother and the baby. An *f*.1.9 subject, see illustration No. 4.

Equally pleasing is the effect secured when a Kodalite is used to silhouette individuals entering the doorway of your home—a splendid treatment, by the way, for filming the arrival of guests. An *f*.1.9 subject, see illustration No. 5.

Another lovely effect which may be secured is the making of close-ups by backlighting your subjects with a Kodalite and reflecting enough of this light to their features with the help of your screen. Your camera, of course, is held at an angle at which it is safe from the beams of both Kodalite and reflector. An *f*.3.5 subject, see illustration No. 6.

These are but a few of the innumerable effects obtained with the help of *one* Kodalite. Two Kodalites further increase the scope of *f*.1.9 cameras, and make possible the acquisition of any of the effects just enumerated, and many more, by owners of *f*.3.5 Ciné-Kodaks.

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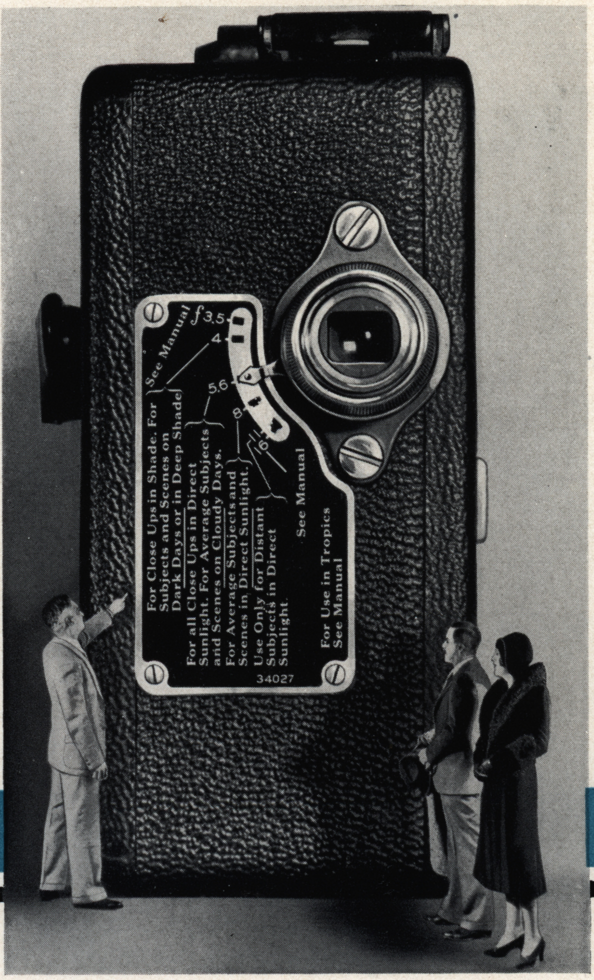
See Manual
f3.5
4
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For Close Ups in Shade. For Subjects and Scenes on Dark Days or in Deep Shade
For all Close Ups in Direct Sunlight. For Average Subjects and Scenes on Cloudy Days.
For Average Subjects and Scenes in Direct Sunlight.
Use Only for Distant Subjects in Direct Sunlight.
See Manual
For Use in Tropics See Manual
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All Ciné-Kodak Models are designed to operate dependably under conditions of extreme cold, heat or humidity. No danger of your Ciné-Kodak "jamming" even in sub-zero weather.

It's EASIER *to get good pictures with a* CINÉ-KODAK

MOVIE makers the world over say: "It's easier to get consistently good pictures with a Ciné-Kodak."

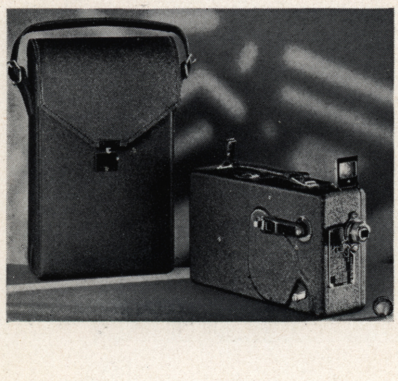
No Ciné-Kodak owner has to pass through an expensive "trial and error" period before becoming proficient in movie making.

Photographic experience counts for little because you are assured of clear, sharp pictures from the moment you first press the exposure lever.

All models of the Ciné-Kodak have a built-in exposure guide. It's on the front of the camera where you can't overlook it. You simply move the pointer of the diaphragm lever into the notch opposite the scene classification. Easy enough!

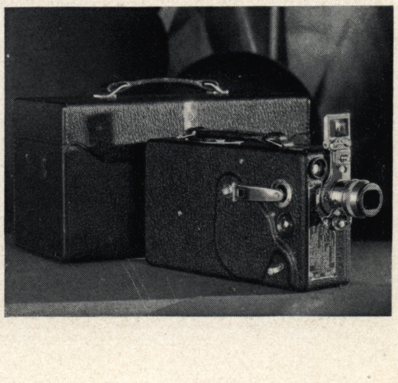
A striking example of what Eastman has accomplished is Ciné-Kodak, Model M, which supplies you with the ordinary requisites for movie making at only $75. And you have the added satisfaction of knowing that within your camera range you're making as good pictures as the next man—at a minimum investment.

Drop in on a Ciné-Kodak dealer. Ask him to show you the Model M—explain its features. Ask him, too, to tell you how you can buy it on a convenient payment plan.

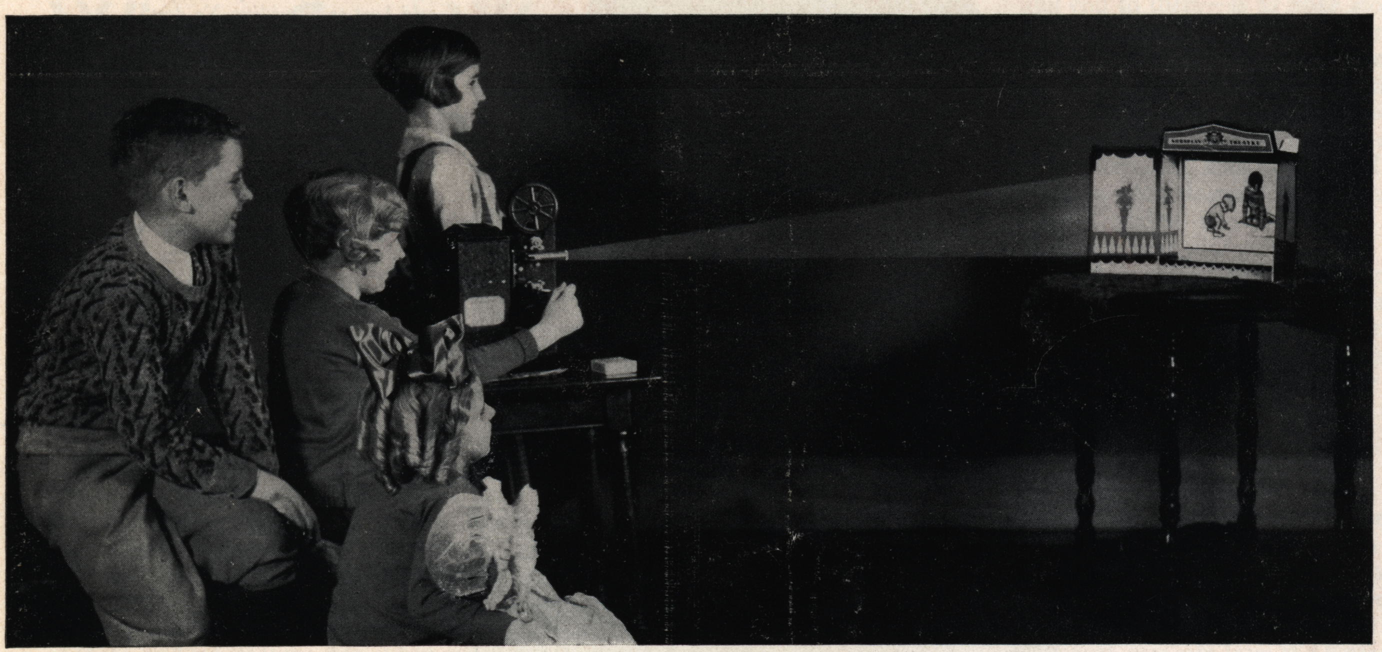


Ciné-Kodak, Model M, is the lightest weight home movie camera of 100-foot film capacity. Easy to hold—easy to use. There is an unusually efficient f.3.5 lens permanently attached. A portrait attachment is supplied with the camera. Available in black genuine leather only. Price, complete with carrying case, $75.

Ciné-Kodak, Model K, makes Kodacolor and telephoto movies, as well as black and white. Two finders—waist-height and eye-level. Interchangeable lenses. Half speed device. Camera and combination carrying case finished in black, gray, blue and brown genuine leather. Price with f.1.9 lens $150; with f.3.5 lens, $110.



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK



What fun there'll be in the PLAYROOM *NOW!*

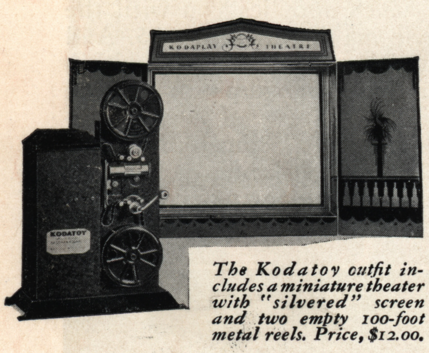
LUSTY shouts of approval will invariably greet the appearance of a Kodatoy in the playroom. No longer will the youngsters plead for a movie show with Dad's projector—they can have their own, as often as they like.

This new Eastman product provides all the requisites of an ideal toy. Stout enough to resist inevitable thumping . . . safe as a blackboard. Threading and operating are easy for any child. Yet with all this simplicity there is nothing "toyish" about the pictures Kodatoy projects. They're bright . . . sharp . . . flickerless.

Kodatoy uses 16 mm. safety film in 100-foot reels or less. An unusually efficient optical and mechanical system qualifies Kodatoy as a star performer. There is a wide choice of film subjects, called Kodaplays. They are especially selected for juvenile spectators, and include comedies, animated cartoons, travel, sport and other subjects. These are available in three lengths—priced at 30, 60 and 90 cents.

Visit a Kodak dealer, toy or department store and see Kodatoy in action. EASTMAN KODAK COMPANY, Rochester, N. Y.

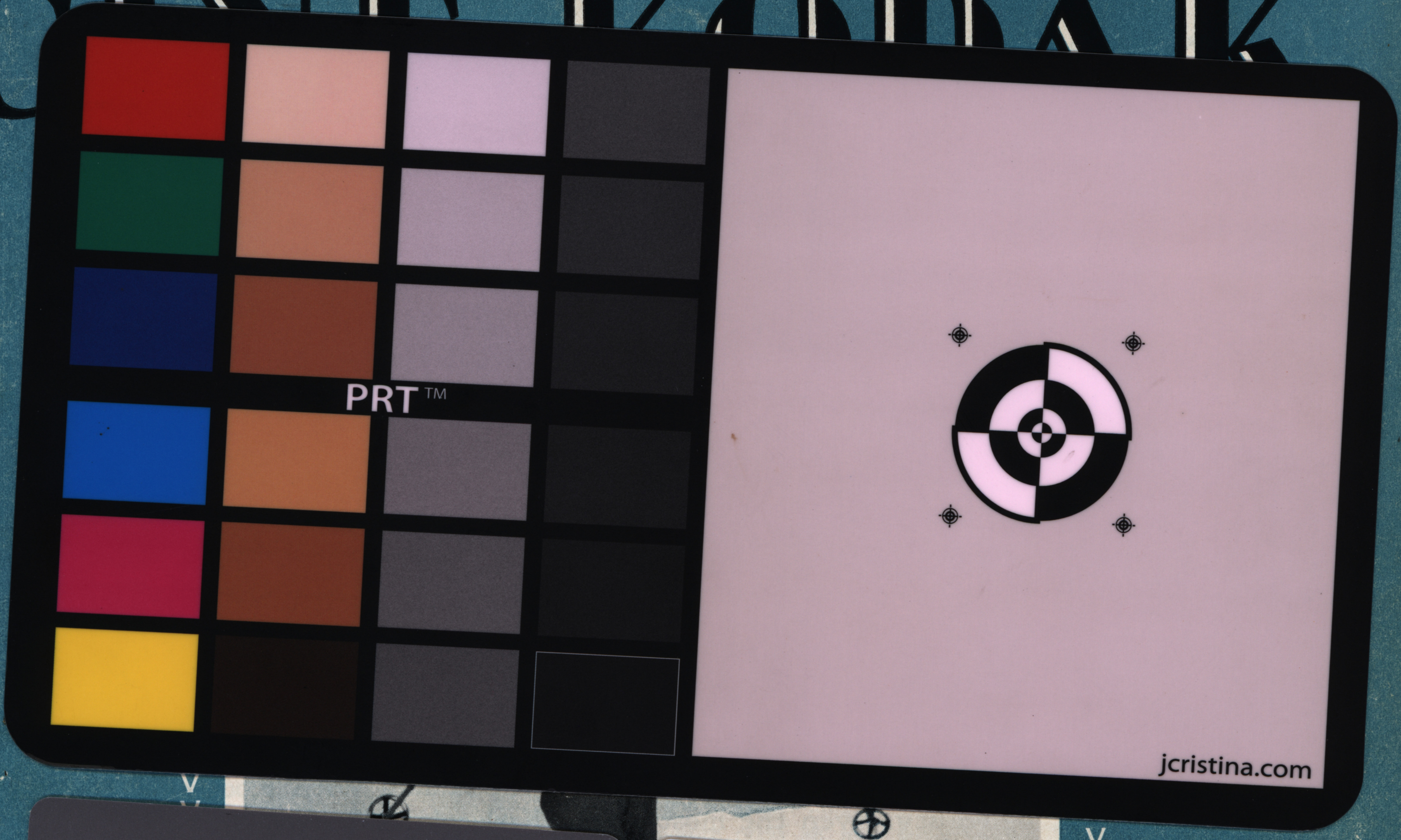
$12.00
COMPLETE



The Kodatoy outfit includes a miniature theater with "silvered" screen and two empty 100-foot metal reels. Price, $12.00.

KODATOY *the children's movie projector . . . . made by* EASTMAN

The
CINÉ KODAK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